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ABSTRACT

This curriculum guide provides an introductory course in the theatre for first-year high school students. The course uses an interdisciplinary approach and includes a discussion of types and styles of drama, a brief history of drama, fundamentals of acting, and techniques of play production focusing on music, costume design, make-up, scenery, poster display, and theatre management. The course concentrates on the relationship of the theatre to the individual, to society, and to the arts. One of the objectives of the course is for the student to synthesize his knowledge of the theatre by preparing and presenting a one-act play. A list of student and teacher resources is provided which includes textbooks and supplementary materials dealing with acting, play production, and theatre history. Also included are lists of full-length one-act-plays and musicals suitable for high school production, a list of play publishers' addresses, and records, films, and filmstrips related to the theatre. (DI)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE **QUINMESTER PROGRAM**

DADE COUNTY PUBLIC SCHOOLS

LANGUAGE ARTS

What Is This Thing Called Theatre?

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WHAT IS THIS THING CALLED THEATRE?

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English, Drama

Written by James B. Randolph
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
1972

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COURSE
NUMBER
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COURSE TITLE: WHAT IS THIS THING CALLED THEATRE?

COURSE DESCRIPTION: An introductory course for the student interested in the theatre. Using the interdisciplinary approach, the content includes discussion of types and styles of drama; a brief history of drama; fundamentals of acting and techniques of play production focusing on music, costume design, make-up, scenery, poster display and theatre management.

I. PERFORMANCE OBJECTIVES

- A. Given background information, the student will discover the relationships of the theatre to the individual, to society, and to the arts.
- B. Given an opportunity to do reference reading, the student will investigate major periods of theatre history.
- C. Given background information on play structure, the student will analyze several plays as to type and style.
- D. Given background on the fundamentals of acting, the student will create experiences to develop skill in using the fundamentals.
- E. Given information on the functions of the members of the production staff and the techniques of play production, the student will synthesize his knowledge of theatre by preparing and presenting a one act play.

II. COURSE CONTENT

A. Rationale

One recognizes that there are varied approaches to teaching drama in high school especially if the students are beginners in the theatre. In this quin-
mester course, designed for the first year student, the focus will be on the fundamentals. Specifically, the course will be one that concentrates on the relationships of the theatre to the individual, to society, and to the arts. So that the student may recognize the influence of society on theatre, a segment on the history of drama has been included.

In order to create greater emphasis on theatre, the student will become involved in activities through reading and analyzing plays; performing in a series of acting assignments; assuming duties and responsibilities as members of a theatre staff and actually presenting a play before an audience.

It is hoped that the average student will find satisfaction in the class activities and subsequently develop an abiding interest in theatre.

B. Range of subject matter

1. Basic approaches to theatre

- a. Definition of drama
- b. Varied forms of drama
- c. Basic relationships of the individual to the theatre
- d. Basic relationships of theatre to society
- e. Recognizing theatre as aesthetic experience

2. Brief history of the major periods of theatre history

- a. Beginnings of drama in Egypt
- b. Greek and Roman drama
- c. Medieval drama
- d. The Renaissance theatre in Italy
- e. Elizabethan drama
- f. Modern drama
 - (1) Nineteenth century
 - (2) Twentieth century
- g. Contemporary drama
 - (1) Experimental drama
 - (2) Black Theater

3. Analyzing the script for stage and television
 - a. Types
 - b. Styles
 - c. Other forms
 - (1) Musical
 - (2) Folk
 - (3) Symphonic
 - d. Structure of drama
4. The fundamentals of acting
 - a. Basic vocal and physical requirements
 - b. Basic techniques used in acting
 - c. Analyzing and developing character
 - d. Make-up and costumes
5. The production staff
 - a. Duties and responsibilities
 - b. The director and his technique for producing a play
 - c. Planning a production
 - d. Organization of a staff for the production
 - e. Selecting a script and presenting the play

C. Projects

1. Have students look up photographs of plays presented as professional or non-professional theatre and make a bulletin board display.
2. Have students research any theatre personalities known to them and make oral reports. Help students avoid the gossip aspects about the personal lives of these people and concentrate on the information that deals with the individual's development as an actor, director, playwright, etc.

The information may be obtained from periodicals, books, personal interviews, or talk shows on television.

3. Select a time when a play is in production and have students visit one of the local theatre, university, or high school scene shops to see scenery constructed.
4. Have students see a live production at one of the area theatres. College or university theatres should not be excluded from your selection, nor should high school productions as some of these are excellent. It is advisable that at least one of the plays selected for viewing will be a musical. This should not be difficult since the universities generally include at least one musical in their seasonal programs.

D. Lectures

1. Lectures for this course should be presented in the initial segment and during the introductory phase of each objective.
2. Generally, lectures on a regular basis should be avoided, but one carefully prepared and presented lecture dealing with the director as chief interpretative artist and coordinator of a play will be helpful to the student.

III. TEACHING STRATEGIES

- A. Objective A. Given background information, the student will discover the relationships of the theatre to the individual, to society, and to the arts.
 1. Open a discussion on theatre in order that students may tell of their background and experiences.
 2. As part of this discussion have students explain:
 - a. What theatre means to them
 - b. Their most memorable experience in theatre

3. Give an introductory lecture to explain the various forms of drama. (professional, non-professional, film, television and radio dramas, opera, ballet, reader's theatre, pantomime, puppetry, musicals)
4. Have students review these forms. Use supporting material to explain the various forms. Following the discussion, show the film "The Theatre: One of the Humanities."
5. Establish standards for judging plays so that students may develop an awareness of what to look for in a play and hopefully develop a greater appreciation for seeing any form of drama performed.
6. Have students describe how the roles we all play in life condition human behavior and provide raw material for the theatre.
7. Have students plan a scene in which the major theme stresses a conflict young people are faced with today. Permit them to work in groups, then read or perform their scenes in class. Use standards as set up in activity #5 as a basis for discussion.
8. Have students make a diary about their inner feelings and give reactions to their experiences in daily living. Help students to recognize how the world in which we live influences the writing of plays and the development of the themes of these plays.
9. Have students observe other people in daily life and indicate their reactions by creating brief scenes which show how society influences characters in drama.
10. Have students discuss the position of the high school student in our society and indicate orally or in writing if this position(s) is influenced by television drama.
11. Have students conduct panel discussions on the following topics:
 - a. Television crime dramas have a major influence on the attitudes of the high school student.
 - b. X-rated movies -- Do they reflect the values of our times?

12. Have students discuss clothing and hair styles as examples of self expression in our society and indicate the extent to which these styles are set or influenced by the stage play, television, or motion pictures.
13. Have students make a poster display comparing the styles of clothing of today with the styles used in plays during the thirties and forties.
14. Have students cut out pictures from magazines which show various emotions: fear, anger, happiness, sadness, and then enact them in class.
15. Have students discuss the similar qualities of theatre, sculpture, painting, and the dance.
16. Have students discuss the meaning of theatre as aesthetic experience.
17. Have students see a stage play or a motion picture, view paintings and pieces of sculpture as well as see a modern dance group in action. Have students write a brief paper in which they describe the correlation of these arts.
18. Have students compare the comments made during activity #15 with their statements made in the assignment in activity #17 to determine the degree of their understanding of aesthetic experience.
19. Have students write a critical analysis of any form of art. (i.e., a painting viewed, a concert, a play, a motion picture, etc.)
20. In discussing critical analysis, have students set up additional standards for judging plays, then watch a television production of a play. Have students discuss the production and its effect on them. Following the discussion, show the film "Television in Your Community".
21. Using the preestablished standards for judging, have students view a motion picture of good quality. Discuss in class the effect the film had on the viewers; have several students explain what factors caused them to react to the film in the way that they did.

22. Have students plan a field trip to see a play given by a professional company, the University of Miami Ring Theatre, Miami Dade Junior College, a local community group or a capable high school Thespian troupe and discuss the various aspects of this as a sharing of aesthetic experience. Use the standards previously set up as a basis for discussion.
23. This activity can be planned to include everyone in the class or small groups of students depending upon the emphasis that the teacher wishes to give to it:
 - a. Have students give a description of a situation they have observed in life. Each student should establish the setting, characters, mood, theme, and action of the situation that he describes.
 - b. Have students find a painting that presents the same type of situation.
 - c. Have students select a musical score which expresses a mood similar to the type of situation used.
 - d. Have students research a novel or poem which parallels the situation.
 - e. Have students prepare an improvisation using the same situation.
 - f. Finally, have students prepare the scenes for television production and perform them in class. Permit students to use rectangular cardboard frames to aid in the planning of stage pictures.
24. As part of the students' culminating activities, have them write a critique of a student production in which they distinguish the three major phases of their experience with theatre. The written discussion should include:
 - a. Their personal involvement
 - b. The social significance of theatre
 - c. The aesthetic qualities of theatre

B. Objective B. The student will investigate major periods of theatre history.

1. Give a brief lecture on the beginnings of drama in Egypt. Include make-up and examples of text (scripts) used. Refer to Macgowan and Melnitz The Living Stage, Chapter 1 and Freedley and Reeves A History of the Theatre, Chapter 1 for an in-depth discussion in this area. This background will provide a greater impetus for the study of this section.
2. Have students read about the Greek drama in The Stage and the School, and note the influences of the Egyptians on the Greeks.
3. Having given the students some background on the types and styles of plays of Greek drama, have students discuss the three unities and have them tell if they have seen plays in which they have observed the use of the three unities.
4. Play a recording of Medea by Robinson Jeffers.
5. Have students read a scene from a Greek or Roman play and list the distinguishing features of each type. Permit them to perform the play in class.
6. Have students make a list of the writers of the Greek and Roman periods indicating the types of dramas they wrote, the production innovations of the two periods, and the types of theatres.
7. If possible, have students make papier-mâché masks of the type used in ancient drama and display them in class. Drawings of the masks will also suffice.
8. Have students read the section in The Stage and the School on Medieval Drama and write a brief paper describing the role of the church in theatre during this period.
9. Through oral discussion, have students tell how the pageants of the Medieval period differ from those of today.
10. After the students have done research on the Renaissance period, have them make oral reports on the Commedia dell' Arte performances. (Ommanney's The Stage and the School gives a concise discussion of this topic.)

11. Since the climax of this period came during the Elizabethan age in England, have students discuss the transition from the Renaissance drama to the Elizabethan drama.
12. Have students make brief oral reports on the major playwrights of the Elizabethan period. In each discussion the student who is reporting should cite and discuss at least one example of the playwright's works.
13. Have students make a list of the Shakespearean dramas which appeal to them most. Give them time to discuss the reasons for their selections.
14. Show the filmstrip "Life of William Shakespeare".
15. Show the film "Shakespeare's Theatre: The Globe Playhouse".
16. Give a brief lecture showing the transition of the Elizabethan drama to the modern period. (A very accurate account of this information may be found in Ommanney's The Stage and the School.)
17. Have students research the 19th century modern dramatists in the United States and compare their contributions to those of the playwrights of other countries.
18. Introduce students to the drama of the 20th century by showing the years of challenge, transition, and gradual growth toward the creation of a national theatre in the United States. Include in the lecture:
 - a. The threat of the silent film to live theatre
 - b. The emergence of the Provincetown Players
 - c. The rise of Eugene O'Neill, America's first outstanding dramatist
 - d. Formation of the Theatre Guild
 - e. The Group Theatre
 - f. The Playwrights Company

- g. The formation of ANTA (American National Theatre and Academy)
 - h. Celebrated playwrights, actors, and actresses
 - i. Formation of the National Thespian Society (now International Thespian Society)
 - j. Contemporary theatre
 - (1) Experimental Theater
 - (2) Black Theater
19. In an effort to acquaint students with Black theater have students do research on this type of drama and identify its general themes. The students should read works from a representative list of playwrights including:
- a. James Baldwin
 - b. Randolph Edmonds
 - c. Ed Bullins
 - d. Lorraine Hansberry
- (See Black Theater, edited by Lindsay Patterson)
20. Have students synthesize their knowledge of contemporary or modern drama by observing situations in everyday life from which they may create scenes for presentation in class.

C. Objective C. Given background information on play structure, the student will analyze plays as to type and style.

1. Introduce to the students the distinguishing features of types and styles of drama.

a. Examples of types

(1) Comedy

(2) Tragedy

(3) Melodrama

(4) Farce

(5) Romantic drama

(6) Fantasy

(7) Comedy of manners

(8) Social drama

(9) Sentimental comedy

b. Examples of styles

(1) Realism

(2) Naturalism

(3) Romanticism

(4) Expressionism

(5) Allegory

(6) Symbolism

2. Have students read a one-act play and discuss it as to type and style. Some examples of plays which may be easily obtained at the library or from play publishers are:

a. Melodrama - "Two Crooks and a Lady" - Eugene Pillot

b. Farce - "Poor Old Jim" - William DeMille

- c. Allegory - "The Slave with Two Faces" - Mary Carolyn Davies
 - d. Realism - "The Valiant" - Hall and Middlemass
3. If possible, take students on a field trip to see a live production. Using the criteria established earlier, have them analyze the play as to its type and style. Students should also be able to recognize the theme of the play and tell how the setting influences the theme.
 4. Have students name a television play which may be classified as a tragedy or comedy and give their reasons for each classification. For this assignment, try to have students view a television special of a dramatic offering such as a Hallmark Hall of Fame production. Try to avoid situation comedy series in this assignment.
 5. Have students discuss the reasons why more melodramas are presented on television than any other type of play.
 6. Briefly explain the new types of dramas which have become increasingly popular during the past decade. (musical plays, symphonic dramas, folk plays)
 7. Play a recording of a musical production such as the following:
 - a. "My Fair Lady" - Lerner and Loewe
 - b. "The Sound of Music" - Rodgers and Hammerstein
 - c. "Purlie" - Ossie Davis
 8. Have students perform cuttings of full-length plays in class and after the performances, write a critical analysis of the scenes showing the structure of the play. Use the following form to discuss structure:
 - a. Exposition (time, place, preliminary situation)
 - b. Plot (initial incident, rising action, crisis, climax, falling action, conclusion)
 - c. Character description (protagonist, antagonist, secondary, minor, utility)

- d. Theme (central idea of the play)
- e. Style (realism, naturalism, etc.)
- f. Type (comedy, tragedy, etc.)
- g. Personal reaction (a brief statement of what the student really thinks of the play)

D. Objective D. Given background on the fundamentals of acting, the student will create experiences to develop skill in using the fundamentals.

- 1. Introduce the students to the major emphasis of this section.
 - a. Acting
 - (1) Definition
 - (2) Ability to use the voice
 - (3) Ability to enunciate properly; to project
 - (4) Ability to use the body effectively
 - b. Basic techniques
 - (1) Nomenclature and terminology of the stage
 - (2) Dressing the stage
 - (3) Entrances, exits, and crossing
 - (4) Movement and business
 - c. Methods of analyzing and developing characterization
 - (1) Understanding the character through study; age, size, pigmentation, health, physical characteristics, economic, family or religious status, attitudes about the general theme, and the character's function in the play.
 - (2) Ability to feel the part and project the character on stage

- (3) Ability to work with the director, cast, and the crew.

(Many textbooks may be used as references for this section. SEE BIBLIOGRAPHY)

2. In order that students may have more background in acting at this point, play a recording of a full-length play performed by professionals. Examples:
 - a. Medea by Jeffers
 - b. Death of a Salesman by Miller
 - c. Show the film "Dramatic Readings by Charles Laughton"
3. Having given the students the background suggested in activity #1, have them view a teleplay and discuss the voice characteristics as to the performer's rate, pitch, force, and quality, and compare these to the same characteristics as observed during the playing of the recordings of the full-length plays.
4. Have students prepare a self-analysis of voice, pronunciation, and articulation. Permit the students to record their voices in short scenes from playbooks or literature books, and compare first sessions (recordings) with subsequent ones.
5. In order for the students to develop skill in using their voices, have them do an improvisation of a character with emphasis on the types of inflections: rising, falling, and circumflex. (See Rehearsal by Miriam Franklin.)
6. Instruct the students in using various body positions on stage. Body positions include full face front, quarter turn (1/4), profile (1/2), three-quarter turn (3/4), and full back.
7. Have students draw a proscenium stage and label its main acting areas. (See The Stage and the School by Ormanney.)
8. In order for students to develop skill in the use of body positions, have them practice movement in the various stage areas. Include countercrossing, exits, and entrances in the exercises.

9. Have students prepare scenes in which they take and give the stage by demonstrating their knowledge of taking, giving, and sharing the stage.
10. Using the formula that you discussed in your introduction to this section, have students build a character (each student a different character) and perform same in class. Following a critique, have students re-do the character showing the effect of the critiques.
11. In an effort to show that the serious business of acting can be best illustrated by humor, show the film "Yesterday's Actors."
12. As one means of overcoming stage fright, have students create situations for improvisation and perform them in class. Have students perform in groups if possible.
13. Show a filmstrip on stage movement. The filmstrip listed is suggested; however, other good ones may be substituted.

"Basic Stage Movement" by J. F. Foster
"Part I - Movement: The Basis of Theatre" from The Alcone Company. (Teacher's guide and narration accompany the film.)
14. Have students view a teleplay or see a movie and discuss the movement and other acting skills and techniques observed.
15. Have students read a section on make-up and costuming and prepare a report describing a particular character from a play they have read or from observing a person in everyday life.
16. Show a filmstrip on make-up. One of the following may be obtained readily.
 - a. "Make-up for the Theatre"
 - b. "Make-up for the Stage"

(Both filmstrips may be obtained from Paramount Cosmetics - The Alcone Company.)
17. Bring in a resource person from a local theatrical group to demonstrate and discuss costuming.

18. Have students perform scenes in class in costume and make-up.
 19. As a culminating activity in the fundamentals of acting, have students work in groups to set the movement, design the make-up and costumes for scenes which may be performed in class. Have students give critiques of the performances and, if time permits, re-do the scenes after critique to see if the scenes improve.
- E. Objective E. Given information on the functions of the members of the production staff and the techniques of play production, the student will synthesize his knowledge of theatre by preparing and presenting a one-act play.
1. Introduce the students to the organization of the production staff by (1) showing the filmstrip "The Theatre at Work" and (2) discussing the varied functions of its members. The discussion should include:
 - a. The playwright - the chief creative artist
 - b. The producer - (In a school this will be the department head or board of governors.)
 - c. The director - chief interpretative artist and coordinator of the play
 - d. Assistant director (this is often a student)
 - e. Stage manager
 - f. Aesthetic functions
 - (1) Set designer and technical director
 - (a) Stage carpenters
 - (b) Painters
 - (c) Properties crew
 - (d) Stage crew

(2) Costume designer

(a) Wardrobe crew

(b) Make-up crew

(3) Lighting designer

(4) Composer

(a) Score

(b) Musicians

(5) Sound crew

(6) Prompters

(7) Actors

g. Commercial functions

(1) Business manager

(a) Treasurer

(b) Ticket sales

(c) Programs

(2) Advertising manager

(a) Campaign committee (plan publicity)

(b) Publicity committee (implement publicity)

(3) House manager and ushers

2. As additional background information show the film "On Stage" DCAV 1-13090 and the filmstrip "Behind the Scenes at a Theatre" by Richard Sothern. (Distributor: Common Ground) The narration of this filmstrip includes:

a. Front of the house

b. Backstage preparing for a show

c. Building and fitting scenery

d. Behind the scenes during the show

3. Invite a director from a local play group or one of the university groups to conduct a "rap session" on his technique of producing a play. Have students compare these techniques to those found in the references listed in books or paperbacks on theatre production.
4. Have students visit the rehearsal of a play and observe the techniques employed by the director. If possible, have the director explain why he used the specific techniques that he did in rehearsing the play.
5. After the above experiences, have the students prepare a written report on why the director is the unifying agent or coordinator of a production.
6. Having given background information on the functions of the members of the production staff, have students make a chart showing the relationships of the various positions. Also have students indicate which duties appeal to them most.
7. So that students may familiarize themselves with and use stage terminology effectively, have them become familiar with the theatre vocabulary. (See The Stage and the School by Ommanney: Appendix E pp. 504-513.)
8. Have students acquaint themselves with the physical facilities of the stage so that they can identify basic items such as cyclorama, proscenium arch, apron, act curtain, tormentors, scene dock, counterweight system and others. Schools equipped with thrust or arena stages should have their students become familiar with these types as the ground plans will differ.
9. Inform the students of the five main items that one must consider before presenting a play. These are:
 - a. Timeliness of the story
 - b. Availabilitiy of the story
 - c. Adequate stage facilities
 - d. Availability of acting and directing talent

- e. Suitability of the script for the intended audience
10. Have students discuss some of the problems connected with presenting a play at their school. The discussion may include the following:
 - a. Interest of the student body
 - b. Backstage assistance
 - c. Interest of the community
 - d. Publicity
 - e. Availability of equipment
 - f. Financial obligations
 11. Have students make a list of the various departments which may assist with a school production. Some examples are journalism (publicity) art (scene design and painting) home and family living (costumes), etc.
 12. Have students discuss how knowledge of the play and its theme are of great importance to the publicity committee.
 13. Have students participate in a brainstorming session to discuss the publicity campaign for a play. Instruct them to create themes, slogans, and poster designs for consideration as class projects.
 14. In order to gain insight into the art of ticket selling, have students devise a system for selling that is different from the one now used in the school. Be sure that in devising this new system, students do not violate any of the regulations that are imposed by the requirements of the school treasurer's office.
 15. Have students plan a new approach to the advertising of a school production.
 16. So that students may gain some insight into budgeting, have them set up a budget for a play with a breakdown of expenditures.

17. Have students prepare a chart for make-up and costumes of a play they would like to produce and explain it to the class.
18. Have students compare the functions of lighting and scene design and make-up with that of costuming for the actor.
19. Given background information on scenery, have students visit the woodworking shop to recognize the various equipment used in building scenery.
20. In order to have students experiment with the use of color, have students draw a color wheel from which they should be able to identify the primary and secondary colors, warm and cool colors, analogous and complimentary colors, hue and intensity.
21. Plan a panel discussion on stage lighting. Have students try to imagine presenting a play without lighting as was done prior to Garrick's innovation.
22. Have students discuss the importance of a properties crew to a production. Have students distinguish between the various types of properties (stage props, trim props, and hand props) as a means of creating mood and atmosphere, enhancing the setting, and making the action of the performer more believable.
23. Play a recording of a musical selection which may be used as background music for a play. Have students discuss and demonstrate how music may produce or enhance the mood of any play.
24. In order to synthesize their knowledge of theatre as an art, have students select, cast, rehearse and present a one-act play in its entirety. The following outline may be helpful in the study and planning which must precede actual rehearsals. Students must be aware of:
 - a. Sources (see play publishers list-bibliography)
 - b. Ability of the director
 - (1) His desire to do the play
 - (2) His understanding of the playwright's premise

- (3) His ability to help the actors interpret the script
- c. Availability of script (Use of new scripts is usually restricted in secondary schools.)
- d. Suitability of script for school and community
- e. Financial needs for the production
 - (1) Royalty fees
 - (2) Settings and costumes and make-up
 - (3) Publicity and programs
 - (4) Properties
- f. Stage facilities
- g. Availability of talent
- h. Securing production rights (Permission must be granted prior to rehearsals. When writing the publisher, the director should give possible dates and number of performances so that royalty can be quoted in contract.)
- i. Try-outs for play
 - (1) Application form (See Play Production in the High School by Beck, et al, p. 226.)
 - (2) Open try-outs (Ibid. p. 234)
- j. Casting
 - (1) Type
 - (2) Anti-type
 - (3) Ability
- k. Planning the production
 - (1) Making the promptbook
 - (2) Blocking the script
- l. Announcing the cast

- m. Publicity and selling of tickets
25. Having selected the script and the cast for the one-act play, students should prepare a rehearsal schedule. The schedule should include the main phases of rehearsal:
- a. Reading - entire cast
 - b. Blocking the movements and planning stage business
 - c. Working on characterizations
 - d. Polishing the play (establish the tempo for the production as a whole)
 - e. Technical rehearsals (lighting, sound, costume)
 - f. Dress rehearsals (at least three before actual presentation)
26. Have the students present the one-act play in class. Using the criteria set up earlier, have the students critique the production and include an analysis as to its theme, type, style and their personal reaction to the production as a whole.

IV. STUDENT RESOURCES

A. State-adopted textbooks

Allbright, Hardie. Acting - The Creative Process.
Belmont, California: Dickenson Publishing Co., 1967.

Beck, Roy, etc. Play Production in the High School.
Skokie, Illinois: National Textbook Company, 1968.

Ommanney, Katherine Anne. The Stage and the School.
New York: McGraw-Hill Book Company, 1960.

B. Supplementary materials

Barnes and Sutcliffe. On Stage, Everyone. New York:
The Macmillan Company, 1961. (Considerable range
of background material for the beginning student.)

Blum, Daniel, ed. A Pictorial History of the American
Theatre, 1900-1956. New York: Greenberg Publishers,
Inc., 1956.

Cosgrove, Frances. Scenes for Student Actors. Vols.
I - VI. New York: Samuel French, Inc., 1958.

Kozelka, Paul, ed. Fifteen American One Act Plays.
ANTA Series. (paperback) New York: Washington
Square Press, Inc., 1961.

Nelms, Henning. Play Production. New York: Barnes
and Noble, Inc., 1958. (paperback) (A composite
of all phases of play production, this handbook is
an excellent guide for beginning students.)

C. General reference

Allbright, H. Darkes. Working Up A Part. Second Ed.,
New York: Houghton-Mifflin, 1959.

Boleslavsky, Richard. Acting: The First Six Lessons.
New York: Theatre Arts, 1933. (Although written
in the thirties, this book is a valuable one for
beginning actors.)

Chorpening, Charlotte. Twenty-one Years with Children's
Theatre. Anchorage, Kentucky: Children's Theatre
Press, 1954.

- Corson, Richard. Stage Make-up. New York: Appleton-Century-Crofts, Inc., 1960.
- Gassner, John. Producing the Play. Rev. ed. New York: Henry Holt and Company, Inc., 1953.
- Guthrie, Tyrone. In Various Directions: A View of the Theatre. New York: The Macmillan Company, 1965.
- Hewitt, Bernard, etc. Play Production. New York: Lippincott Company, 1952.
- Krutch, Joseph. American Drama since 1918. New York: George Braziller, Inc., 1957.
- Macgowan, Kenneth and W. Melnitz. The Living Stage: A History of World Theatre. Englewood Cliffs, New Jersey: Prentice-Hall, 1955.
- Monroe, A. Principles and Types of Speech. Chicago: Scott, Foresman and Company, 1955.
- Smith, Milton. Play Production. New York: Appleton-Century-Crofts, Inc., 1948.
- Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Brothers, 1954.
- Young, John Wray. The Community Theatre. New York: Harper and Brothers, 1957.

V. TEACHER RESOURCES

A. State-adopted textbooks

(See student list)

B. References in special categories

1. Introduction to the theatre

Albright, H. D., et al. Principles of Theatre Art. New York: Houghton-Mifflin, 1955.

Cheney, Sheldon. The Theatre. New York: Longmans, Green and Company, 1952.

Coger, Leslie Irene and Melvin R. White. Reader's Theatre Handbook. Glenview, Illinois: Scott, Foresman and Company, 1967.

Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Brothers, 1954.

2. Acting and production for the stage, radio and television

Albright, H. D. Working up a Part. Second Ed. New York: Houghton-Mifflin Co., 1954.

Barton, Lucy R. Historic Costumes for the Stage. Boston: Walter H. Baker, 1961.

Costello, Lawrence F. and George N. Gordon. Teaching with Television. New York: Hastings House, 1961.

Dean, Alexander. Fundamentals of Play Production. Rev. Ed. New York: Holt, Rinehart and Winston, Inc., 1965. (This is a must reading for drama teachers and directors.)

Dietrich, John E. Play Direction. Englewood Cliffs, New Jersey: Prentice-Hall, 1953.

Duerr, Edwin. Radio and Television Acting. New York: Holt, Rinehart and Winston, 1950.

Esslin, Martin. The Theatre of the Absurd. New York: Doubleday, 1961.

Ewen, David. The Story of America's Musical Theatre. Philadelphia: Chilton, Inc., 1961.

Gassner, John. Producing the Play. Rev. Ed. New York: Holt, Rinehart and Winston, 1953.

Moore, Sonia. The Stanislavski Method: The Professional Training of an Actor. Rev. Ed. New York: Viking Press, 1965.

Phillipi, Herbert. Stagecraft and Scene Design. Houghton-Mifflin, 1953.

Stanislavski, Konstantin. An Actor Prepares. New York: Theatre Arts, 1946.

Stanislavski, Konstantin. Building a Character.
New York: Theatre Arts, 1961.

_____. Creating a Role.
New York: Theatre Arts, 1961. (Books by
Stanislavski are of value not only to the
actor, but to all persons involved in
theatre. The Stanislavski method is
widely employed by experienced actors.)

3. Theatre history, anthologies and general
references

Benedict, Stewart H. A Teacher's Guide to
Modern Drama. New York: Dell, 1967.
(Contains a representative list of modern
scripts including musicals; teaching aids
available for use with this book.)

Cheney, Sheldon. The Theatre. New York:
Longmans, Green and Company, Inc., 1952.

Clark, Barrett. World Drama. New York: Dover
Publications, 1955.

Freedley, George and John A. Reeves. A History
of the Theatre. Crown Publishers, Inc.,
1955.

Maline, Julian L. and James Berkley, eds.
Studies in Drama: Approaches to Literature.
Vol. II. Singer-Random House Literature
Series. New York: Random House, 1967.

Macgowan, Kenneth and William Melnitz. The
Living Stage: A History of the Theatre.
Englewood Cliffs, New Jersey: Prentice-
Hall, 1955.

Patterson, Lindsay. Black Theater. New York:
Dodd, Mead and Co., 1971.

Shank, Theodore J., ed. A Digest of 500 Plays.
New York: Crowell-Collier Press, 1963.
(Contains outlines and production notes.)

What Everyone Should Know about Drama - a
scriptographic booklet. Greenfield, Mass.:
Channing L. Bete Co., Inc., 1965.

Dramatics. March, 1971. (Dramatics - the March, 1971 issue is a special issue on Black Theater.)

C. Plays suitable for high school production

1. Full-length plays

<u>Title</u>	<u>Author</u>	<u>Type</u>	<u>Source</u>
ALL MY SONS	Arthur Miller	Drama	DPS
THE BAD SEED	Maxwell Anderson	Thriller	DPS
BLITHE SPIRIT	Noel Coward	Farce	FRENCH
DIAL M FOR MURDER	F. Knott	Melodrama	DPS
THE CRUCIBLE	Arthur Miller	Drama	DPS
GOODBYE, MY FANCY	Fay Kanin	Comedy	FRENCH
HARVEY	Mary Chase	Comedy	DPS
THE MEMBER OF THE WEDDING	Carson McCullers	Comedy	DPS
JOHNNY BELINDA	Elmer Harris	Drama	DPS
THE MAN WHO CAME TO DINNER	Hart and Kaufman	Comedy	DPS
RAISIN IN THE SUN	Hansberry	Drama	FRENCH
WITNESS FOR THE PROSECUTION	Agatha Christie	Suspense Drama	FRENCH
TWELVE ANGRY MEN	Sherman Sergel	Drama	DRAMATIC PUBL. CO.
THE MIRACLE WORKER	Wm. Gibson	Drama	FRENCH
RING AROUND THE MOON	J. Anouilh	Satirical Comedy	DPS
SABRINA FAIR	S. Taylor	Comedy	DPS

<u>Title</u>	<u>Author</u>	<u>Type</u>	<u>Source</u>
LOOK HOMEWARD, ANGEL	K. Frings	Drama	FRENCH
THE LITTLE FOXES	L. Hellmann	Drama	DPS
THE AMEN CORNER	James Baldwin	Drama	(See <u>Black Theatre</u> by Lindsay Patterson)

2. One-act Plays

<u>Title</u>	<u>Author</u>	<u>Type</u>	<u>Source</u>
FUMED OAK	Noel Coward	Comedy	FRENCH
HELLO OUT THERE	Wm. Saroyan	Drama	FRENCH
IF MEN PLAYED CARDS AS WOMEN DO	George Kaufman	Satire	FRENCH
THE MARRIAGE PROPOSAL	Anton Chekhov	Comedy	Public Domain
PULLMAN CAR HIAWATHA	Thornton Wilder	Drama	FRENCH
THE SLAVE WITH TWO FACES	Mary C. Davies	Fantasy	FRENCH
SORRY, WRONG NUMBER	Lucille Fletcher	Drama	DPS
SUPPRESSED DESIRES	Susan Glaspell	Satire	BAKER
RIDERS TO THE SEA	John M. Synge	Drama	FRENCH
WHERE THE CROSS IS MADE	Eugene O'Neill	Drama	DPS

Key to abbreviations

FRENCH - Samuel French, Inc.

DPS - Dramatists Play Service

DRAMATIC PUBL. CO. - Dramatic Publishing Company

BAKER - Baker's Plays

D. Musicals suitable for high school production

1. Music Theatre International
119 West 57th Street
New York, New York 10019

- a. FIDDLER ON THE ROOF
- b. HALLELUJAH, BABY!
- c. THE MUSIC MAN
- d. GUYS AND DOLLS

2. Tams-Witmark Music Library, Inc.
757 Third Avenue
New York, New York 10017

- a. CAMELOT
- b. FINIAN'S RAINBOW
- c. OLIVER!
- d. BYE, BYE, BIRDIE
- e. MY FAIR LADY
- f. HELLO, DOLLY!

3. Rodgers and Hammerstein Repertory, New York, New York

- a. THE SOUND OF MUSIC
- b. SOUTH PACIFIC
- c. NO STRINGS!
- d. CAROUSEL
- e. OKLAHOMA!

E. Play publishers

Catalogues listing various scripts will be sent to the teacher upon written request from the following publishers of plays:

1. SAMUEL FRENCH, INC.
25 West 45th Street
New York, New York 10036
2. PLAYS, INC.
8 Arlington Street
Boston, Mass. 02116
3. NEW PLAYS FOR CHILDREN
Box 2181, Grand Central Station
New York, New York 10017
4. DRAMATISTS PLAY SERVICE
14 E. 38th Street
New York, New York 10016
5. RANDOM HOUSE
457 Madison Avenue
New York, New York
6. HILL AND WANG, INC.
Drama Books
72 Fifth Avenue
New York, New York 10011
7. THE DRAMATIC PUBLISHING COMPANY
440 Park Avenue South
New York, New York 10016
8. BAKERS PLAYS
100 Summer Street
Boston, Massachusetts 02110
9. THEATRE ARTS BOOKS
333 Sixth Avenue
New York, New York

F. Films (Available from Dade County)

<u>Title</u>	<u>Catalogue No.</u>
<u>Four Ways to Drama</u>	1-31324
<u>Humanities, The: The Theatre: One of the Humanities</u>	1-30863

<u>Title</u>	<u>Catalogue No.</u>
<u>On Stage</u>	1-13090
<u>Television in Your Community</u>	1-00840
<u>Yesterday's Actors</u>	1-30837
<u>Staging for Television</u>	1-31367
<u>Stage Make-up</u>	1-11741
<u>Shakespeare's Theatre: The Globe Playhouse</u>	1-11825
<u>Dramatic Readings by Charles Laughton</u>	1-12992

G. Records (Available from Dade County)

<u>Title</u>	<u>Catalogue No.</u>
<u>Storyteller, The: A Session with Charles Laughton</u>	4-00051
<u>Barretts of Wimpole Street, The (love scenes)</u>	4-40055

H. Filmstrips (Available for purchase)

1. Pictorial Events, 597 Fifth Avenue, New York, N. Y.
Elizabethan England
2. Educational Audio Visual, Inc., Pleasantville,
New York 10570
 - a. The Theatre at Work
 - b. Make-up for the Theatre
 - c. Life in the Middle Ages
3. Eye Gate House, 14601 Archer Avenue, Jamaica, N.Y.
Behind the Scenes at a Theatre
4. The Alcone Company (Paramount Theatrical Supplies)
32 W. 20 St., New York, New York 10011
 - a. The Art of Theatre
 - b. Basic Stage Movement, Part I. (Movement - The Business of Theatre)

- c. Basic Stage Movement, Part II. (Symbolic Movement)
- d. Basic Stage Movement, Part III. (The Stage as a Picture)
- e. Make-up for the Stage

I. Records (Available for purchase)

<u>Title</u>	<u>Source</u>	<u>Catalogue No.</u>
MEDEA BY Jeffers	Decca	DL9000
PORGY AND BESS by Gershwin	Decca	DL79024
OLIVER! by Bart	Colgems	COSD-5501
HELLO, DOLLY! (with Pearl Bailey)	RCA Victor	LSO 1147
MY FAIR LADY	Columbia	OS 1147
THE SOUND OF MUSIC	RCA Victor	LOCO 2005
FIDDLER ON THE ROOF	Columbia	OS3010